

OCT 24 1944

CLASSICAL WEEKLY

VOL. 38, NO. 2

October 9, 1944

WHOLE NO. 1003

LOWELL AND THE CLASSICS (Berry)

BRIEF STUDIES IN MYTHS AND LEGENDS

The Legend of St. Eulalia in Mozarabic Hymns (*Messenger*); Metropolitan Atalanta and Meleager (*Davis*); Note on the "Marathon Race" (*Hyde*); Athens' Choice of Athena (*Agard*)

ROMAN COINS AT DEPAUW UNIVERSITY (Stevens)

ABSTRACTS OF ARTICLES

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

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November 25

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CLASSICAL WEEKLY

Published weekly (each Monday) except in weeks in which there is an academic vacation or Armistice Day, Thanksgiving Day, Christmas, New Year's Day, Washington's Birthday, Easter, or Memorial Day. A volume contains approximately twenty-five issues. Owner and Publisher: The Classical Association of the Atlantic States. Place of Publication: University of Pittsburgh, 4200 Fifth Avenue, Pittsburgh, Pennsylvania. Printed by The Beaver Printing Company, Greenville, Pennsylvania. James Stinchcomb, Editor, University of Pittsburgh, 4200 Fifth Avenue, Pittsburgh, Pennsylvania. Franklin B. Krauss, Secretary and Treasurer, Box 339, State College, Pennsylvania. Contributing Editors: Eugene W. Miller, Charles T. Murphy, J. C. Plumpe, Bluma L. Trell (In the Service: Jotham Johnson, Lionel Casson)

Price, \$2.00 per volume in the Western Hemisphere; elsewhere \$2.50. All subscriptions run by the volume. Single numbers: to subscribers 15 cents, to others 25 cents prepaid (otherwise 25 cents and 35 cents). If affidavit to invoice is required, sixty cents must be added to the subscription price. For residents of New York, New Jersey, Pennsylvania, Delaware, Maryland, or the District of Columbia, a subscription to CLASSICAL WEEKLY (or, alternatively, to The Classical Journal) is included in the membership fee of The Classical Association of the Atlantic States, whose members are also entitled to The Classical Outlook and The Classical Journal at special prices in combinations available from the Secretary-Treasurer.

Entered as second-class matter October 14, 1938, at the post office at Pittsburgh, Pa., under the Act of March 3, 1879.

Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925, authorized October 14, 1938.

Volume 38 contains issues dated: October 2, 9, 16, 23, 30; November 13, 20; December 4, 11, 18 (1944); January 8, 15, 22; February 5, 12, 26; March 5, 12, 19; April 9, 16, 23; May 14, 21; June 4 (1945).

MEMORANDA

Readers of CLASSICAL WEEKLY will be doubly interested in a small edition (brought out by Edwards Brothers of Ann Arbor) of a 250-page Catalog of Bible Entries Represented by Library of Congress Printed Cards Issued to July 31, 1942. Besides the large number who will find this list a reference manual of daily usefulness, there will be many interested more in the method of presentation. The latter will be picturing in their minds' eyes similar collections of bibliographical information on this subject or that. Even those who grumble occasionally at the imperfections of "Elsie" listings and classifications will greet with keen interest this evidence of a new series of "Elsie books." Someone will, for instance, object that literature pertaining to single Books of the Bible has to be hunted through a list of nearly a hundred entries in which the only alphabetical arrangement is allotted to Apocryphal Books, Individual. Then one finds Book of Adam listed under B instead of after Abraham, Apocalypse; Abraham, Testament. Looking for Zephaniah in scholarly haste, one must remember that he is not at the end of the alphabet but barely midway. But the arrangements, even those that could learn tricks from the telephone directory, are explained in advance, and the book includes the explanations, generous cross references, but mainly the 4000 reproductions of catalogue cards with their wealth of often recondite information.

With no facetious intention, CW recommends this manual especially to a neglected host of charming booklovers, the Unorganized Porers. Learning owes them much. Here is a volume that can displace many a travel guide, flower-seed catalogue, or garland of choice quotations.

Three items of value for teachers of Latin appear in the recent bulletin of the Pennsylvania Association of Teachers of the Classics. The peculiar need of the

lawyer for a knowledge of Latin is neatly described by Judge Alexander Cooper of the Allegheny County Court of Common Pleas. Judge Cooper also puts strong emphasis on the part played by school Latin study in maintaining the standards of English diction which will be of national importance in days to come. His best statement can be quoted to many a schoolboy. "A knowledge of Latin gives us a feeling of pride in the words we use."

A very successful course in eighth-grade Latin is carefully described and its results analysed by the teacher responsible for it, Mrs. Robert K. Barclay of Coraopolis Junior High School. Among the beneficial results of her course, Mrs. Barclay finds greatest pride in reporting that pupils entering senior high school with this preliminary training "understand the printed word more fully; with their cultural background, they can and do appreciate literature and history courses."

Experience with the military Intensive Language Program at the University of Pennsylvania leads its director, Dean John M. Fogg, to some conclusions valuable for all teachers of language courses. Integration of language with studies of culture is prominent among them, with a warning against "smug departmentalism" and another against continuing after the war the strictly utilitarian emphasis now in danger of "warping" education.

"Men and women who are devoting their lives to study of the humanities should not be made to feel inferior or apologetic in the face of a PT boat commander or the driver of a tank," says Mr. Wendell L. Willkie in an article, *Freedom and the Liberal Arts*, published by Princeton University Press in a symposium on *The Humanities after the War*. "These scholars and all their fellow citizens should know," he continues, "that the preservation of our cultural heritage

is not superfluous in a modern civilization—that it is in fact what gives meaning to that civilization. It is what we are fighting for. And they are serving their country just as surely in fitting themselves to preserve it as are the men who fly the planes or man the ships or fire the guns."

The Council of the American Numismatic Society has instituted a scholarship in numismatic studies in

honor of the late Edward T. Newell. Mr. Fordyce W. Mitchel, a graduate student at Yale University, was named as the first incumbent.

The Catholic World issue of April, 1944, contains a paper by Professor Charles C. Mierow of Carleton College in which, under the title *A Guide to Living*, the character and teaching of Epictetus are presented succinctly but not sketchily.

LOWELL AND THE CLASSICS

A page or two of Lowell's prose writings will at once show the reader that he is meeting a man well trained in classical background. You cannot go far without coming upon a Latin or Greek expression. Many are common expressions which in nineteenth-century New England would perhaps not indicate an extraordinary store. Nor, I think, would Lowell's frequent references to subjects of classical mythology be above the heads of his contemporary readers; most of them would derive much pleasure from being able to identify the references and few would have to have recourse to a classical dictionary. Lowell's knowledge of classical authors is far from being merely superficial. He knows Vergil and Homer best of all, but Horace, Juvenal, Martial, Cicero are evidently old friends. He tackles in his poetry the classical themes of Prometheus and The Shepherd of Admetus. For *A Chippewa Legend* he can employ Prometheus Victus 197-8 as a motto:

ἀλγεῖνὰ μὲν μοι καὶ λέγειν ἔστιν τάδε,
ἀλγος δὲ σιγᾶν.

In his study of Shakespeare in *Among My Books*, it is evident that Lowell is most familiar with Greek drama in the original tongue; and in a study of witchcraft he quotes long passages from the mediaeval *De Lamiis* and several Latin works on kindred subjects, and he had evidently read many of the Church Fathers in no superficial manner.

But Lowell is at his best when he is witty, and the Biglow Papers are read much more nowadays than *Among My Books* or the speeches, which are somewhat solid stuff. In the Biglow Papers he is "Meliboeus-Hipponax" (the words are at the top of the title-page); he is thinking of himself as a "sweet singer" and a "biting satirist" at the same time. The epithets, after all, pretty well characterize the Biglow Papers. We hear a mock-academic tone appearing and the tune of the Biglow Papers is set. The classical motto of the title-page is neat and has a sting in its tail:

Margaritas, munde porcine, calcasti; en siliquis accipe
Jac. Car. Fil. ad Pub. Leg. §1

The "Note to the Title-Page" is elaborate and scholarly and ends with a tremendous list of Homerus Wilbur's academic attainments in the best diploma style—

abbreviations from "S.T.D. 1850" to "S. pro Convers. Pollywog. Soc. Hon. et Higgl. Piggl." Never was a list of degrees in *Who's Who* more successfully mimicked.

No. VIII of the second series is introduced by a long macaronic poem, the *Kettelopotomachia*,¹ attributed to the learned and fictitious Dr. Wilbur; it is, of course, preceded by a "preliminary note" on the "sources." Knowing Lowell, we expect a supernatural origin for the verses. The note explains that they had been transmitted by the late Dr. Wilbur's spirit, via table-tapping at a séance to a young man in the family of the Rev. Mr. Hitchcock of Jaalam. The top of the page has still another brief explanatory note:

P. Ovidii Nasonis carmen heroicum macaronicum perplexametrum, inter getas getico modo compositum, denuo per medium ardentispiritualium, adjuvante mensa diabolice obsessa, recuperatum, curaque Jo. Conradi Schwarzii umbrae, aliis necnon plurimis adjuvantibus, restitutum.

The verses are heavy going, but worth reading, so clever is the combination of Latin and English. If "Goosam aureos ni eggos voluissent immo necare quae peperit" will cause no difficulty, "poppere fellerum a tergo, aut stickere clam bowknifo" may cause a moment's pause, as may the lines on tobacco (90-2):

Quisque et Nicotianum ingens quid inserit atrum,
Heroum nitidum decus et solamen avitum,
Masticat ac simul altisonans, spittatque profuse.

Or here is a pugnacious character, "astante Lyaeo":

Mendicem dicerem totumque (hic) thrasherem acervum;
Nempe et thrasham, doggonatus (hic) sum nisi faxem.

This can best be translated in simple American English; we can almost imagine the words in the mouth of Mr. W. C. Fields.

Again, Lowell, in *A Fable for Critics*, is witty at the expense of Latin superlatives (1641-6):

What puff the strained sails of your praise will you
furl at, if
The calmest degree that you know is superlative?
At Rome, all whom Charon took into his ferry must,
As a matter of course, be well issimust and errimust;
A Greek, too, could feel, while in that famous boat he tost
That his friends would take care he was istost and otatost.

¹These verses are the subject of a scholarly study by F. D. Smith. See Mr. Wilbur's *Posthumous Macaronics*, *Quarterly Journal of the University of North Dakota* 10 (1920). 436-43.

Or on Cicero's style (346-51):

But, as Cicero says he won't say this or that
(A fetch, I must say, most transparent and flat),
After saying whate'er he could possibly think of,
I simply will state that I pause on the brink of
A mire, ankle-deep, of deliberate confusion,
Made up of old jumbles of classic allusion.

No doubt two centuries hence classical scholars will examine this clue to nineteenth-century American pronunciation of the genitive of the first declension (147-50):

While other boys' trousers demanded the toil
Of motherly fingers on all kinds of soil,
Red, yellow, brown, black, clayey, gravelly, loamy,
He sat in the corner and read Viri Romae.

And here is a laugh at Homer (358-61):

Just reflect, if you please, how 'tis said by Horatius
That Maenonides nods now and then, and, my gracious!
It certainly does look a little bit ominous
When he gets under way with a ton apameibomenos.

Lowell may not have much use for classical scholarship (199-203):

And here I must say that he wrote excellent articles
On the Hebraic points, or the force of Greek particles,
They filled up the space nothing else was prepared for;
And nobody read that which nobody cared for.

He is careless about meter, but then (1316-9):

I'm not over fond of Greek metres in English.
To me rhyme's a gain, so it be not too jinglish,
And your modern hexameter verses are no more
Like Greek ones than sleek Mr. Pope is like Homer.

So far no scholarly paper has been written on the interesting Latin passage in the "Notices of an Independent Press" which precede the first series of the Biglow Papers, immediately after the well-known, 'The Courtin'. Directed against bombastic and high-flown writers, it professes to be the proemium and a specimen entry in a learned mediaeval dictionary of insects. The chief insect is, of course, the 'humbug':

Satis multis sese emptores futuros libri professis, Georgius Nichols, Cantabrigiensis, opus emittit de parte gravi sed adhuc neglecta historiae naturalis, cum titulo sequenti, videlicet: Conatus ad Delineationem naturalem nonnihil perfectiorem Scarabaei Bombilatoris, vulgo dicti HUMBUG, ab Homero Wilbur, Artium Magistro, Societatis historico-naturalis Jaalamensis Praeside (Secretario, Socioque—cheu!—singulo), multarumque aliarum Societatum eruditum (sive ineruditum) tam domesticarum quam transmarinarum Socio—forsitan futuro.

In the lengthy proemium Homerus Wilbur is evidently experimenting with the macaronics which he

later employed successfully in No. VIII of the second series. This will go into simple English: "... me composuisse quod quasi placentas praefervidas (ut sic dicam) homines ingurgitarent credidi." And William Cobbett was evidently not fond of Latin and Greek: "... Latine versum edere statui, et eo potius quia nescio quomodo disciplina academica et duo diplomata proficiant, nisi quod peritos linguarum omnino mortuorum (et damnandarum, ut dicebat iste Gulielmus Cobbett) nos faciant."

Two interesting entomological specimens are described in best dictionary style. One is the politician:

Habitat civitat. Americ. austral. ... Pro cibo vaccam publicam mulget. ... otiosus, fatuus; ferox nihilominus, semperque dimicare paratus. Tortuose repit. Capite saepe maxima cum cura dissecto, ne illud rudimentum etiam cerebri commune omnibus prope insectis detegere poteram. ... servos facit, et idcirco a multis summa in reverentia habitus, quasi scintillas rationis paene humanae demonstans.

This was written when slavery was the main issue.

But it is with the "criticus" beetle that Wilbur reaches the height of his terse expression:

Praecipue formidulosus, insectatusque, in proxima rima anonyme sese abscondit, *we, we* creberrime stridens. Ineptus, segnipies. Habitat ubique gentium; in sicco; nidum suum terebratione indefessa aedificans. Libros depascit; siccus praecipue.

Dulce est desipere in loco. And as Lowell says in A Fable for Critics (322-3): "... the reader unwilling in loco desipere is free to jump over as much of my frippery as he fancies." To be as clever at the expense of the classics as Lowell was requires a thorough classical training, and as modern Shakespearian (and Euripidean) scholars warn us that we must not draw conclusions as to the author's opinions from those which he puts into the mouths of his characters, so we must not argue that Lowell despised Latin and Greek studies. Pedantry he could not abide, but all his work shows a wide and deep knowledge of classical scholarship and a real assimilation of that knowledge rather than a mere accumulation of tags. We might apply to Lowell what he himself said of Emerson in A Fable for Critics (547-9):

... his is, we may say,

A Greek head on right Yankee shoulders, whose range
Has Olympus for one pole, for t'other, the Exchange.
And the two make a good mixture.

EDMUND G. BERRY

UNIVERSITY OF MANITOBA

BRIEF STUDIES IN MYTHS AND LEGENDS

The Legend of St. Eulalia in Mozarabic Hymns

Prudentius, as a Christian Latin poet of the fourth century, seems to have combined a deep affection for his native Spain with an admiration for the imperial prestige of Rome. He is proud of the Christian heroes

of his own land whom he places side by side with the great martyrs of the imperial city, in the pages of the Peristephanon.

In Merida, a Spanish town of some repute under Roman rule, the persecution of Diocletian's time had produced a youthful martyr, St. Eulalia. It is tempting

to assume that the poet's interest in the passion of St. Agnes, the Roman maiden, who inspired the fourteenth poem of Peristephanon, was awakened equally by the trials of a virgin martyr of his native country. In spirit, Peristephanon III is similar to Peristephanon XIV and some details of Eulalia's story are reminiscent of those of Agnes, for instance, they are both twelve years of age.

Prudentius tells us that Eulalia, who was eager for martyrdom, was secluded by her parents in the countryside near Merida. She escaped, however, and returned to the city at night, accompanied by angelic guides, her path illuminated by a miraculous light. She boldly repudiated the pagan gods and defied the praetor who, nevertheless, attempted to dissuade her from martyrdom. Moved neither by advances nor by threats, she was given over to the executioners and, after being wounded in body, suffered death by fire. Her spirit ascended to heaven in the form of a dove and a fall of snow covered her remains. Prudentius makes special mention of her tomb and the church erected to commemorate her death. Such is the basic source for the legend of St. Eulalia of Merida which should be read, however, as a poetic rather than as an historical narrative.

Some three centuries after Prudentius, another St. Eulalia, this time of Barcelona, appears as a counterpart of the Saint of Merida. Their legends are inextricably tangled, if indeed there were two persons and two legends. The entire subject has been exhaustively treated by Henri Leclercq, the Benedictine scholar, with somewhat negative results.¹

The Mozarabic Breviary contains three hymns founded upon the legend (the term Mozarabic is used in connection with the religious rites and culture of the Christians of Spain under Mohammedan rule). The first hymn, Peristephanon III of Prudentius, preserved in full, is to be used on the festival of St. Eulalia of Merida (December 10). A second hymn, *Laudem beatae Eulaliae*, of nine stanzas is also designated for the same feast (*Anal. Hymn. Med. Aev.* 27, p. 169; also Migne, PL 86.1284). It has been attributed to Isidore of Seville (c. 570-636) and is written in the Ambrosian style. In fact the author may have had in mind Ambrose's hymn for St. Agnes (*Anal. Hymn.* 50, p. 15) for the atmosphere of the two is very similar. There is no important variation from the version of Prudentius except that it is much condensed.

The third hymn, *Fulget hic honor sepulchri* (*Anal. Hymn.* 27, p. 167; also Migne, PL 86.1099), is appointed for the feast of St. Eulalia of Barcelona (February 12). It is a poem of fourteen six-line stanzas, written by Quiricus, a bishop of that city in the seventh century. Details of martyrdom are somewhat subordin-

ated to the celebration of the city's fame and good fortune as the place of St. Eulalia's passion. It closes with mention of the monastery which the bishop has piously founded in hope of the favors of the Saint. There is but one detail of the martyrdom which does not appear in the account of Prudentius. Eulalia of Barcelona finally suffers crucifixion. However, later versions of the Merida legend had included this detail, so no authentic statement can be made from examining these three hymns as to the identity of the saint who is honored by Quiricus. The solution has been suggested by one hagiographer (D. Attwater, *Dictionary of Saints*, London 1938, 97) that Eulalia of Merida was adopted and venerated as a local saint and patroness at Barcelona.

It is a pleasing thought to those interested in the Christian victims of the Roman persecution that Latin hymnology, especially in the earlier half of the Middle Ages, has preserved the simpler and less extravagant versions of their heroism. The legend of the saint, although cast in poetic form, has not yet been transformed into a mediaeval romance.

RUTH ELLIS MESSENGER

HUNTER COLLEGE

Metropolitan Atalanta and Meleager

On the heels of studying Professor Fitch's reconsideration of Meleager and Melanion (CW 37, 1944, 243) I found myself looking at the reason for knowing that Meleager and Atalanta will never be separated. They are destined, whatever archaeologists decide, to live forever together in contemplation of the mammoth animal head which serves as apex of the most dramatic triangle in all romance. That reason is the Rubens canvas recently purchased and shown by the Metropolitan Museum of Art in New York. It has been discussed both by Margaretta Salinger (BMM 3.1.8-13) and by Edward Alden Jewell (*New York Times*, August 20, 1944, 2X). The latter makes the picture a point of departure for two modest critical comparisons that touch it only obliquely. One is the new controversy over the contribution of Frans Snyders to the great work of Rubens, the other a renewal of an old, old question of the comparative merits of the two treatments given Venus and Adonis by Titian and Rubens, with an appeal to Shakespeare as final arbiter on the subject's qualities. The name of Snyders, being thus introduced, compels a conjecture that the magnificent animals in the Rubens canvas might reasonably be connected with his known abilities in an area in which Rubens is thought decidedly weak. Since it is, in the whole group, only the boar that has epic quality, or suggests classical literary ancestry, it might be wise to look into the classical reading of the controversial Snyders.

¹"Eulalie de Mérida et de Barcelona (Saintes)," *Dictionnaire d'Archéologie Chrétienne et de Liturgie* V, part 1, 705-32.

What an American admirer will surely have in mind when looking at this Rubens Meleager, even if he ought rather to be Melanion and his Atalanta quite another and far less Flemish maiden, is the remarkable fact that, just when the canvas was being painted by Rubens or Snyders or both, other Dutchmen were setting out to establish in the far wilderness of the West the home that was to be its own refuge after three centuries.

MARION S. DAVIS

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Note on the "Marathon Race"

In connection with my article in *cw* 37 (1944) 166-7, Professor Russel M. Geer of Tulane University of Louisiana has called my attention to a passage of the *De gloria Atheniensium* (3c) of Plutarch which had escaped me. It runs in the Loeb translation of F. C. Babbitt:

Again, the news of the battle of Marathon Thersippus of Erocadae brought back, as Heraclides Ponticus relates; but most historians declare that it was Eucles who ran in full armour, hot from the battle, and, bursting in at the doors of the first men of the State, could only cry, "Hail, we are victors" (or *καὶ χαίρομεν* in Lucian's *Pro lapsu in saltando*) cf. F. G. Allinson *cw* 24 (1930-1) 152, *The Original Marathon 'Runner'* and his *Greek Lands and Letters*, ed. 9, 1909, 159, note 1.

If the reference from a lost work of Heraclides could be shown to be authoritative, it would bring the notice of a supposed Marathon runner back into the latter half of the fourth century B.C., within some 150 years of the event, since Heraclides the polymath was a pupil first of Speusippus who was in charge of the Academy during Plato's second visit to Sicily (367-4 B.C.), then of Plato himself, again of Speusippus as head of the school (347-39 B.C.), and finally of Aristotle (see H. Schultz, *RE* XV.2, 1912, 472-3). But the notice really only beclouds the matter of a possible Marathon runner further. Thersippus of Attica is otherwise unknown and the statement of "most historians" about Eucles may be only a confusion with Euchidas mentioned in Plutarch's *History of Aristides* (20.4-5) as having run from Plataea to Delphi and back bringing the sacred fire to the altar of Eucleia in one day, a thousand-stadia run. Moreover, that a hoplite, impeded by sixty pounds of armor, could have run the twenty-six miles to Athens is incredible. The confusion of names seems to revert to the Spartan run of Phidippides mentioned by Herodotus (6.105).

W. W. HYDE

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Athens' Choice of Athena

One of the most important myths of Athens, commemorated on the West Pediment of the Parthenon,

told the story of the contest between Athena and Poseidon for the lordship of Attica. Poseidon offered the citizens a salt spring; Athena the olive tree. By vote of the people Athena won. (For variants of the myth see Preller-Robert, *Griechische Mythologie* 1.202ff.)

Various attempts have been made to reconstruct the historical fact on which this myth was based, but the evidence is so scanty and conflicting that we cannot accept any reconstruction with much confidence. Was Poseidon the god of the earliest known residents of Attica, and Athena the divinity of conquering (perhaps Achaean) invaders? Or was Athena the goddess first in control, whose power was unsuccessfully challenged by Poseidon, the divinity of another group, perhaps Ionians? The question is unanswerable, but fortunately it is not a very important one. We need merely conclude that the myth represents a conflict between two cults early in the history of Attica, in which the Athena cult prevailed. But the fact that it did prevail is of the utmost importance.

The presence of a salt spring and an olive tree on the Acropolis (Herodotus 8.55; Pausanias 1.27.3) must have impressed the inhabitants of Attica with the just claims of both divinities. Yet there could hardly be a doubt as to which one offered more in meeting the needs of the people when the choice was made. Attica was then a provincial territory, struggling with infertile soil, having as yet no industry or commerce worthy of the name. Its needs were primarily agricultural. Under such circumstances, Athena's gift obviously offered the assurance of economic prosperity. The olive, well suited to cultivation in such a soil, seemed literally a gift from heaven, a sure guarantee of food.

In comparison, Poseidon's offering may appear futile indeed, a "useless miracle," as one writer has termed it. Yet it was not so futile if we interpret it correctly. On the mainland of Greece Poseidon was worshipped less as a sea-god than as the "Earth-Shaker"; and the salt spring was regarded as evidence of his power over the land when engulfing waves followed an earthquake. Anyone who has experienced such catastrophes in that part of the world (they happened frequently, and still do) will realize how urgently the people would crave the goodwill of Poseidon. The inhabitants of Attica might well have decided, as the Peloponnesians did, according to Diodorus Siculus (15.49.4), to "worship Poseidon first because of earthquakes and floods." But apparently they chose in preference to a god who could merely ward off disaster a goddess who could provide prosperity.

The choice was a fortunate one, because Athena was a versatile divinity, corresponding to the developing interests and aims of the Athenian city-state, whereas Poseidon was always limited in scope and character. He controlled only earthquakes, the sea, and horses; and his character was violent and unimaginative, lacking in both intellectual and moral insight. Athena, on the

contrary, from the earliest times was a divinity of wide interests and inventive ingenuity. She was a patron of many arts and crafts, of smiths, weavers, potters, and builders, as well as farmers. If Poseidon was god of horses, it was Athena who first made horses available to human use by inventing the bit and bridle; if Poseidon was god of the sea, it was Athena who enabled men to construct and pilot ships. And, most important of all, she was a master of strategy in both war and government. To be sure, she was a woman in a predominantly masculine society, but she gloried in her masculine character and her protection of men's superior rights. Richly varied in nature and functions, she was suited more than any other divinity to be the patron of a state devoted to agriculture, industry, commerce, and cultural achievement. So the Athenians did well in deciding, as we see from a fragment of Euripides' *Erechtheus*, that "never shall the trident supplant the olive."

Yet, once the choice was made, Poseidon was not

wholly rejected. Typical of the Athenian spirit of conciliation (as is seen also in the compromise made with the Eumenides) was the honor accorded Poseidon. He shared the Erechtheum with Athena. At Colonus the two had a common altar. Often in Athenian art they were pictured together, as in the sculptural group on the Acropolis mentioned by Pausanias (1.24.3). One legend represented Poseidon as the father of Theseus, Athens' chief hero (Bacchylides 12). Perhaps the attitude of Athenians is best expressed in a chorus of Aeschylus (*Seven Against Thebes* 131ff.): "Athena, Zeus-born lover of battle, save our city. And thou, Lord of Horses, Ruler of the Sea, Poseidon, grant us deliverance from our fears." Athena had been chosen to guide the city's destiny; but it was still important (especially when commercial and naval interests developed) to remain on good terms with a god who could cause great harm if he were unfriendly.

WALTER R. AGARD

UNIVERSITY OF WISCONSIN

ROMAN COINS AT DEPAUW UNIVERSITY

The De Pauw collection of coins is a small one, consisting of 83 specimens. The majority of these were acquired by the late Dr. Edwin Post, the rest by Emeritus Professor Dade Bee Shearer. The latter coins were bought through dealers in this country and Europe and therefore have something of a "pedigree." There is no record of the origin of the coins collected by Dr. Post. The coins themselves indicate that he acquired them not from regular dealers but probably from individuals or small shops in Europe. They had never been cleaned and some were completely covered by corrosion. The cooperation of the Physics Department of the University and the active assistance of Dr. O. H. Smith, Head of the Department, made it possible to set up an electrolytic apparatus for cleaning the coins, some of which required rather stringent treatment.

When cleaned, the coins altogether, i. e. those of Miss Shearer and those of Dr. Post, were found to cover a long range of time. The earliest is a libral as, the latest a coin of one of the Gothic emperors of Rome. There are five Republican and 78 Imperial coins; of the lot fourteen are silver, if the Antoniniani may be included in that classification. Of the Imperial coins 24 are of the first century, 19 of the second, thirty of the third, four of the fourth, and one of the fifth. Naturally, in a group of coins gathered together rather haphazardly, there are periods unequally represented. The first century lacks perhaps least, since Nerva is the only emperor whose coins are missing, except those short-lived emperors of the time between Nero and Vespasian. In the second century the most glaring omission is that of coins of Hadrian. In the third century the

representation is by no means complete, but there are comparatively large numbers of the coins of Philip and Gordianus III. The coins of the fourth century are scattered.

For all its shortcomings, the group of coins is a valuable one for a number of reasons. To students who know nothing of Roman coins the very range of the collection gives a bird's-eye view of Roman coinage which is perhaps more exciting than larger acquaintance with a more restricted group could be. There is more incentive to become better acquainted with the coins of Rome. The historical perspective acquired by viewing as a unit coins ranging in size from that of the libral as to the small coppers of Constantius II adds to students' awareness of the long life of the Roman government. The monetary troubles of Rome, inflation, depreciation, all these can be seen at a glance. As a sidelight to the development of Roman art, a group of coins such as this enlarges the students' horizon.

This is not the place for a catalogue of these coins, nor for a detailed discussion of them. There is one coin, however, which justifies some comment. It is the earliest coin of the group, the libral as. Its weight, 276.45, indicates that, though it is not one of the earliest of this issue, it must have been struck in the fourth century. Its original weight was higher than that given here, for one edge, directly at the top of the heads of Janus, has a rather large indentation. This indentation corresponds to a slight irregularity directly opposite it, which may indicate that these coins, when cast, were in a series, or row, of molds, as many of the smaller coins of different issues were. It is impossible

to say whether at the time of the issue of the coin there was an attempt at smoothing the break where a strip of metal connecting this coin with the next one in line (if this theory of the cause of the nick in the coin is correct) was snapped off. Naturally the indentation is larger than on the small coins cast in series of molds, but this could be accounted for by the difference in size of the coins. The coin itself is in excellent condition; both the obverse, with the double-headed Janus, and the reverse, with the beak of a ship, are scarcely worn. It is a much better specimen than those illustrated in the B. M. C. of Coins of the Roman Republic.

Aside from the indentation mentioned above, there is only a small scar at the base of the neck of Janus, on the left side; the mark of value on each side is complete and unworn. It would be possible to assume that this coin was part of a hoard, since it shows so little sign of wear.

It is to be regretted that there is no clue to the origin of these coins, but they must be accepted in their pedigreeless state. Their value to students in the University is not dimmed thereby.

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ABSTRACTS OF ARTICLES

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ART. ARCHAEOLOGY

BEAZLEY, J. D. *Groups of Early Attic Black-Figure*. A classified list of more than 300 vases, with reference to publications in which they have appeared. Brief discussions of some points. Eight plates.
Hesperia 13 (1944) 38-57 (Durham)

— *Panathenaica*. Notes on the Panathenaic amphorae and their painters, with other works which may be attributed to the same artists. Two amphorae found at Al Mina are published, as well as a number of smaller fragments. Problems in connection with several vases of the Nikomachos group are discussed in some detail. Ill.

AJA 47 (1943) 441-65 (Walton)

BIEBER, MARGARETE. *The Statue of a Ram in Toledo*. The statue, given to the Toledo Museum of Art in 1928, came originally from Rome; it is in Parian marble, considerably restored. It represents the ram that carried Odysseus from the cave of Polyphemos; attachments for the hands in the fleece on either side, and a hollow for the head in front of the creature's breast show that originally there was a figure of Odysseus under the ram, as in the group at the Villa Albani in Rome. Scenes from the adventures of Odysseus were common in archaic Greek art, down to about 500 B.C., and were again in favor from about the second century. The Toledo statue is a Roman copy from this repertory, perhaps Augustan. Ill.

AJA 47 (1943) 378-82 (Walton)

DEWALD, ERNEST. *The Comnenian Portraits in the Barberini Psalter*. The persons represented are Alexius I. Comnenus, his wife the Empress Irene, and their young son John. The scene commemorates the coronation ceremony in which the young prince was being associated as co-emperor with his father. Ill.

Hesperia 13 (1944) 78-86 (Durham)

DINSMOOR, WILLIAM BELM. *The Temple of Ares and the Roman Agora*. None of the reasons adduced by H. S. Robinson (AJA 47.291-305) against D.'s inference that the Periclean Temple of Ares stood on the site of the later Roman Agora is conclusive, though final judgment must wait on a thorough excavation of the site.

AJA 47 (1943) 383-4 (Walton)

DOW, STERLING and UPSON, FRIEDA S. *The Foot of Sarapis*. I. Primary Monuments. Five examples, all that are known, and a bibliography of all references to them. All are right feet, but absolute similarity ends there. Some are a little larger than life, some twice life size or larger. The upper part is usually a bust or figure of Sarapis; a serpent is usually present (most are cobras), sometimes two; Isis and Harpocrates are often represented. Four may be dated in the age of the Antonines; one is probably Flavian. Another article is promised, dealing with minor monuments. Ill.

Hesperia 13 (1944) 58-77 (Durham)

EMERSON, WILLIAM and VAN NICE, ROBERT L. *Haghia Sophia, Istanbul*: Preliminary Report of a Recent Examination of the Structure. Secularization of Haghia Sophia by the Turkish Republic has made possible the first comprehensive architectural study of the supreme monument of Byzantine art. The study occupied 29 months between 1937 and 1941, when it was interrupted by the threat of war. The major findings fall under three headings. 1. Foundations. While a number of wells and passages below the floor were found and examined, it is clear, despite persistent legends, that no large cisterns were symmetrically incorporated in the original foundations. All four piers apparently stand on Devonian rock, and the collapse of the original dome in the year after the earthquake of 557 was occasioned not by a shift in the foundations, but by the compression of the rock under the weight of the structure. 2. Masonry. The masonry of the Southeast Buttress was studied, providing a basis both for distinguishing the sixth-century brickwork, and for determining the original form of the outer wall of this buttress. 3. The Dome. A study of the cornice and the ribs of the dome now makes clear the exact extent of the repairs made after the partial collapses of 986 and 1347. Of the second dome, built by Isidorus the Younger, nephew of one of the original architects, five ribs on the south and seven on the north sides survive. Fifteen ribs were built by Trdat in the tenth-century reconstruction of the western arch, while the remaining thirteen can be assigned to the restoration of the eastern arch in the fourteenth century by Astras, Faciolatus, and Peralta. The craftsmanship of Isidorus the Younger is superior both to that of the later architects and to that of the creators of the short-lived original dome. Ill.

AJA 47 (1943) 403-36 (Walton)

JOHNSON, FRANKLIN P. *Black-Figure Pottery at Chicago*. Publication of 22 pieces of B.-F. ware in the Classical Collection at the University of Chicago; a number of the pieces are rather small fragments. There are two incomplete plaques, one of about 510-500, with a curious inscription. Ill.

AJA 47 (1943) 385-402 (Walton)